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Advertisers and others are requested to pay the amounts due to this paper only upon the presentation of an order signed by the Treasurer of this Company. Out of town Advertisers are requested to remit by mail. This paper makes no collections outside of New York and Brooklyn except by the regular channels of Bank Drafts or Express Company.

WITH this issue we commence a new year and the fifth volume of our journal. We have signified this anniversary of our literary birth by treating ourselves to a new cover, a cover which, by its simple and artistic arrangement, must commend itself to every one of our readers. It was designed by Mr. George R. Halm.

WITH this issue we also give a three page supplement, showing a wall panel designed by Mr. R. W. Rattray, for the billiard room recently added to the residence of Joseph F. Knapp, Esq., of this city, and under the architectural direction of Mr. Arthur Crooks. This panel is a companion piece to those given last month, and its treatment should be in natural colors, subdued, and the figures sufficiently rounded to remove them from the flat, a Medieval style being shown. Those panels in our last month's issue were inadvertently designated as for the ceiling, when, as was probably noticed by the majority of our readers, they were intended for the wall. The supplement, it is hoped, will be of real practical value to our readers.

WE are requested by Mr. A. Châteauevert, of Paris, to mention the fact that he has in the Rue Anber, a collection of tapestries which, certainly from the description given, would be very likely to prove of immeasurable value to those who are making up a collection of this sort of decorative material. The tapestry comprises a series of four panels made up of mythological subjects; two series of odd and unique floral subjects; a series of three panels Louis XIV. style, one of the panels about fifteen yards long and showing one of those familiar landscapes shown so generously in the Versailles palace or the Louvre, and having a medallion border; another series consists of six panels of ancient forests, Louis XIII. epoch, with rich Renaissance borders. It is claimed that this is one of the finest collections of tapestries in Europe both in quality and appearance.

While upon this subject, why would it not be well for some of our large decorative establishments to create a department for the manufacture of artistic tapestries, or failing this, would it not be well for a number of our wealthy citizens to establish an American Aubusson, where tapestry may be made and its making taught to students and artists whose disposition may lead them in that direction? It would serve, at any rate, as an aid in the refining education of the American youth, a consideration which has been the last to appeal to our public.

WHETHER this neglect of the refining influence in our every day life has anything to do with the negligence of builders we know not, we cannot realize that it has, although there must be some

rational excuse for the slipshod manner in which the houses of New York are put up. It is not so long since half a block of unfinished dwellings on Madison Avenue were blown down in a moderate wind, and the other day an ornament in stone toppled over from the roof of the Eden Museum, crushing a man to death who stood upon the walk beneath. The blame for such criminal carelessness in the construction of private and public edifices should be fixed upon some responsible party, and for some tangible reason, possibly the penuriousness of the owner but much more likely the reckless indifference of the contractor, and damages should be exacted to the full amount the law will grant. A few such lessons taught builders would go a long distance in doing away with "accidents" similar to these of the Eden.

ANY honest effort in art is valuable, and it is mainly valuable because it is honest, and it is not honest unless it cost time, thought and labor.

Merely imitative work, frivolous and trifling daubs, are worse than no attempt, for their influence on the worker is bad and discouraging.

The sweetest and best reward a true artist has in doing his work well. Renan recognizes that spirit when he says that the disinterested pursuit of art will give happiness.

There is a foundation to every art, and on it every artist must build, or his work will go for nothing.

Truths as eternal as the everlasting hills underlie and govern the progress of art, and they cannot be overthrown or set aside. No mechanical appliance will stand in lieu of a knowledge of drawing; no prepared mediums will give a color feeling, and there is no substitute to be found for experience.

In this rush-about, short-cut age of haste and false appearances, the greatest danger is in catching up and patronizing one or more fraudulent systems that promise an easy way to do what is difficult, and sham effects that mislead and corrupt.

All the fine and useful arts are attainable if we crave an understanding of them, but if we are content to copy and adopt and depend upon foreigners for ideas and designs, we will keep ourselves in the mud of mediocrity and the slough of imitation.

WHAT need have we to pay art tribute to the hand and brain and skill of the men or women of any other nation? Is not every form of natural beauty present in our land? A country embracing all varieties of climate presents us with every kind of flower, fruit, tree and shrub.

The majesty of mountains and the grandeur of oceans, lakes and rivers are within the artist's vision; freaks of nature's law in waterfalls, caves, bridges and glaciers teach their wonderful lessons. Around us is a romantic and grandly-proportioned continent, inhabited by freemen whose dominant and central idea is independence—a people of so great originality that the majority of the best and most useful inventions the world enjoys came from among them. And have we not a history? An imposing and varied one, from the landing of Columbus to the Chicago Conventions of 1884?

With inspiration on every side and models all around us, to borrow from others is a confession of weakness and a shame.

We need painters and art workers of brains, boldness, spice and devotion; they are coming too. We see the marks and evidences of a grand advance in every field of home art.

Unshackled and uncloyed from dependence in manner or style, the assertive American character will eventually produce results worthy of wide attention.